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# NOTES

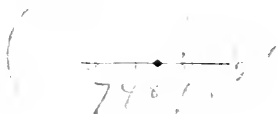
ON

## SHAKSPERE'S VERSIFICATION.

WITH APPENDIX ON THE VERSE TESTS, AND A  
SHORT DESCRIPTIV BIBLIOGRAPHY.

BY

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## NOTE.

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THE following notes were hastily put together, just before an examination, for the purpose of supplying my own pupils with a concise orderly summary of the main features of Shakspeare's Versification, and were preserved with the hope that in future classes I might be relieved of unnecessary expenditure of time upon what is a secondary, but by no means unimportant, subject in teaching Shakspeare.\* A few extra copies were printed from a desire to share the possibilities of this relief with other teachers, who, deploring the unscientific statement and chaotic 'arrangement' of existing works on the subject, may likewise have been forced unwillingly to omit the subject altogether. Of course, whatever value an outline like this may have will depend mainly upon the accuracy and effectiveness of the illustrations. The most useful portion of the little pamphlet, therefore, will prove to be the blank pages, which have been inserted for the reader to record his own examples on and correct any misquotations which may have escaped the very careful revision of the University Press.

G. H. B.

CAMBRIDGE, February, 1884.

It is needless to say that I have drawn freely from ABBOTT'S *Shakespearean Grammar* and ELIOT'S *Early English Pronunciation*. Further illustrative matter may be found in those works; also in W. SIDNEY WALKER'S *Versification of Shakespeare* (London 1854); and in THOMAS'S *Critical Examination of the Text of Shakespeare*, 3 vols. (London, 1860). C. BARNES'S *Changes in Shakespeare's Versification* (1857) is now out of print. The student of phonetics needs not to be reminded of the immense advantage familiarity with the "phonetic point of view" gives a student of prosody; nor the teacher of language phonetically, of the impossibility of effectively substituting arbitrary symbols for oral instruction. Some gain, however, may perhaps be made by following up, in the books quoted in the notes, the hints thrown out. The best general work is SIEVERS' *Grundzüge der Phonetik* (Leipzig, 1881). The first chapter of STORM'S *Englische Philologie* (Heilbronn, 1881) contains excellent statements and criticisms of the best works on general phonetics from Merkel and Brücke to Henry Sweet. SWEET'S *Handbook of Phonetics* (London, 1877) is the most available book in English. (MELVILLE BELL is already antiquated.) The latest and best summary of the main features of this youngest of the modern sciences is in an article by MORITZ TRAUTMANN, *Anglia*, I. 538. More especially applicable to the points brought up in these notes is an excellent article by the same on the r sounds in English, in *Anglia*, III. 203. Those who still look with suspicion upon the intrusion of "phonetics," and shrink from "phonetic spellings" (even in illustrations) because they lack dictionary authority, are most respectfully referred to the *New English Dictionary*, the first part of which has recently been published.

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## SHAKSPERE'S VERSIFICATION.

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"The English heroic verse is usually stated to consist of ten syllables: it is better divided into five groups, each of which theoretically consists of two syllables, of which the second only is accented. . . . Practically, many of the groups are allowed to consist of three syllables, two of them being unaccented.\* . . . The number of syllables may therefore be greater than ten,† while the accents may be, and most generally are, less than five.‡ . . . If there be an accent at the end of the third and fifth group, or at the end of the second and fourth, other accents may be distributed almost at pleasure.§ The last group may also have one or two unaccented syllables after its last accent." — ELLIS, *Essentials of Phonetics*, p. 77 (1847).||

Now Shakspeare's Sonnets are remarkably melodious, and conform to the strictest rules of rhythm and metre. The dramatic poetry, on the other hand,

\* "The limit of trisyllabic substitution is three feet out of five." — J. B. MAYOR, *Phil. Soc. Trans.*, 1875-76, p. 412.

† "A verse may often have more than ten syllables, and more or less than five accents, but it must carry so much sound as shall be a satisfactory equivalent for ten syllables, and must have its accents arranged so as to content an ear prepared for five." — J. A. SYMONDS, *Fortnightly Review*, Dec., 1874.

‡ Abbott (453 a) states that about one line in three has the full number of emphatic accents; about two in four have four, and one out of fifteen, three. It is of more importance to remember, (1.) that the first foot almost always has an emphatic accent; (2.) that two unemphatic accents rarely, if ever, come together; and (3.) that there is generally an emphatic accent on the third or fourth foot.

§ "The true rule, I suspect, is that you may invert the place of the accent (substitute — for —) in any group except the last, provided you don't do it in two together." — F. J. FURNIVALL, *N. Sh. Soc. Trans.*, 1874, I. 27.

|| Cf. *E. Eng. Pron.*, p. 333 (1839): "In the modern verse of five measures, there must be a principal stress on the last syllable of the second and fourth measures, or of the first and fourth, or of the third and some other measure. There is also a stress upon the last syllable of the fifth measure, but if any one of the three conditions above stated are satisfied, the verse is complete."

"Is it not better to allow that three out of the five feet may be — ∪, without laying down the law as to the order in which they may come? If I were disposed to make any more definite rule, I should prefer to say that in general it would be found that the fifth, and either the second or third foot, had the final accent." — J. B. MAYOR, *Phil. Soc. Trans.*, 1876, p. 452. "The chief defect in the rules is in regard to the fifth measure. The general condition is that the last syllable should not be weaker than the preceding syllable or syllables, and that, when it is actually weaker, it should be at least longer or heavier." — ELLIS, *ib.* p. 464.

is naturally more irregular and diversified; for here the monotonous recurrence of a uniform ten-syllable line with five regular accents would be particularly inexpressive and offensive. The masterly art and delicate rythmical feeling with which Shakspeare avoided this monotony make him the most musical of all writers of blank verse. Of course, the most truly characteristic features of his inimitable rythm defy analysis; but for the very reason that Shakspeare was so sure a master, he did not, in his self-sufficient independence of metrical restraint, arbitrarily ignore all metrical laws. "Shakspeare never mangles the type of his blank verse, consequently in every line five rythmic accents are always present or accounted-for: and it is in his method of 'accounting-for' them that Shakspeare's mastery is so apparent, for it is the method of *common speech*, and his verse forever crowds the firm fabric of the type, as a canvas, with all the rythmical figures of *every-day utterance*." (SIDNEY LANIER, *Science of English Verse*, p. 215.) But the every-day utterance of Shakspeare's time was in many particulars very different from our common speech. It is necessary, therefore, to realize something of the changed conditions of accent, pronunciation, etc., of Elizabethan English before we can approach the subject of rythmic versification intelligently. Of these diversified conditions, the following may be mentioned as contributing most to the variety and beauty of Shakspeare's dramatic verse: — 1. The cæsural pause. 2. The place of the accent. 3. Many syllables are contracted, now uncontracted. 4. Many syllables are expanded, not now allowable.

## I. CÆSURA.

### 1. The accent after a pause is frequently on the first syllable.

Feed and regard him *nót*. *A're you a máñ?* *Meb.* iii. 4. 58, *et sæp.*

Particularly at the beginning of the line.

*Rámble* thy belly full! *Spít* fire! *Spóut* rain! *K. L.* iii. 2. 14.

### 2. An extra syllable is frequently added before a pause, especially at the end of a line.\*

'T is not alone my inky cloak, good móth-*er*. *II.* i. 2. 77.

We 'll háve a swáshing and a martial óutside. *A. Y.* i. 3. 122.

For mine own sáfe-*ties*; you máy be rightly júst. *Meb.* iv. 3. 30.

For goodness dáres not chéck *thee*; wear thou thy wrongs. *Ib.* iv. 3. 33.

With all the honors ón my bróther: whérón. *T.* i. 2. 127.

The extra syllable, however, is rarely a monosyllable: —

\* Strictly speaking, there is no such thing in rythm as a really "extra" syllable; whatever time value there is in the bar is distributed among all the sounds in that bar, whether they be one, three, or none, — that is. rests. For the identity of this variation with Chaucer's verse, see page 23, Ex. (4); and cf. p. 31, *note*.

Cromwell, I charge thee, fling away ambition:  
By that sin fell the angels; how can *mán*, *then*,  
The image of his maker, hope to win *by 't*? II<sup>3</sup> iii. 2. 441.\*

3. Two extra syllables are sometimes allowd, if unemphatic, before a pause, especially at the end of the line. (These, however, are usually contracted (cf. III. 5, 6, 7, etc., below); there are of course but five accents. Vid. 2, note, and cf. V., below.)

Look where he comes! not poppy nor mandrágora. O. iii. 3. 330.  
Is not so *estimable*, *profitable* neither. M. V. i. 3. 167.  
Peruse the letter. Nothing almost sees *miracles*  
But misery. K. L. ii. 2. 172; *Ib.* i. 1. 225.  
I dare avouch it, sir; what, fifty *fóllowers*? *Ib.* ii. 4. 240.  
As you are old and *réverend*, you should be wise. *Ib.* i. 4. 261.  
Age is *unnécessary*; on my knees I beg. *Ib.* ii. 4. 157.

So, *mánacles*, Cor. i. 9. 57; *vérity*, *Ib.* v. 2. 18; *jéalousy*, II<sup>3</sup> v. 2. 491; *récom-pense*, T. C. iii. 3. 8; *fóllow her*, A. Y. iii. 5. 49; *dicted*, Cor. i. 9. 52; *unmánnerly*, K. L. i. 1. 147.

## II. ACCENT.†

1. Some words, mostly dissyllabic, especially verbs, have the accent farther back than at present. — ABBOTT, *Gr.*, 492; ELLIS, *E. Eng. Pron.*, 930, 931.

The gentle árchbishop of York is up  
With well-appointed powers. 2 II<sup>4</sup> i. 1. 119.  
I talk not of your soul: our *cómpelled* sins  
Stand more for number than account. M. M. ii. 4. 57.  
My *cónceal'd* lady to her *cancell'd* love. R. J. iii. 3. 98.  
Good even to my ghostly *cónfessor*. R. J. ii. 6. 21.

Let it work;  
For 't is the sport to have the éngineer  
Hoist with his own petar. II. iii. 4. 203.

So, *píoner*, *Ib.* i. 5. 162; *mútiners*, Cor. i. 1. 255.

Labienus hath with his Parthian force  
Extended Asia from Eúphrates. A. C. i. 2. 106.

\* Not Shakspere's. The enumeration of these redundant syllables in II<sup>3</sup> enabled Mr. Spedding, as early as 1850, to separate Fletcher's work from Shakspere's. Vid. *N. Sh. Soc. Trans.*, I., Appendix, p. 14.

† While it may not be necessary, evn for critical students, to read a permanent classic like Shakspere with his own pronunciation (which is now fairly well made out, cf. Ellis, *E. Eng. Pron.*, Cap. VIII. § 8), it is important for all to read him metrically; and when we do aright, we find, not that Shakspere himself *changd* the accent "for the sake of the metre," but that since his time the regular accent of many words *has changd*. So with the resolutions, so call'd; it is we moderns who *hav* done the changing, by reading as *one* syllable what in Shakspere's time was *two*. And no observing student can fail to notice in the *spoken* language of modern poetry many slurr'd contractions and other apparent irregularities of Shakspere's verse. It is when we try to print them that they seem "forced and unnatural."

So your sweet hue, which méthinks still doth stand,  
Hath motion. Son. 114. (Walker, LVII.)

Than twenty silly-ducking óbservants. K. L. ii. 2. 109.

Ay, do, perséver, counterfeit sad looks. M. N. D. iii. 2. 237.

So, H. i. 5. 162; perséverance, Mch. iv. 3. 93.

At Péntapólis the fair Tháisa. P. v. 3. 4.

Cf. délectable, R<sup>2</sup> ii. 3. 7; détestable, K. J. iii. 4. 29; hórizon, 3 H<sup>6</sup> iv. 7. 81; implóratórs, II. i. 3. 129; maintain, 1 H<sup>6</sup> i. 1. 71; máture, K. L. iv. 6. 228; plébeians, Cor. v. 4. 39; A. C. iv. 12. 34; mánkind, T. of A. iv. 1. 40; pérspective, A. W. v. 3. 48; púrsuit, Son. 143; púrveyor, Mch. i. 6. 22; réceptacle, R. J. iv. 3. 39; rélapse, H<sup>5</sup> iv. 3. 107; súccessors, II<sup>8</sup> i. 1. 60.

2. Some words have the accent nearer the end than with us now. ("Latin [French] dissyllabic derivatives are oxytone." BEN JONSON.) — ABBOTT, 490; ELLIS, 930, 931.

I say without charácters fame lives long. R<sup>3</sup> iii. 1. 81; H. i. 3. 59.

Mark our contráct: mark your divorce, young sir. W. T. iv. 4. 428; T. ii. 1. 151.

Our wills and fates do so contráry run. II. iii. 2. 221.

And world's exile is death: then bânishéd. R. J. iii. 3. 20.

That no revénue hath but thy good spirits. II. iii. 2. 63.

Banisht this frail sepúlchre of our flesh. R<sup>2</sup> i. 3. 194. Cf. K. L. ii. 4. 134.

By heaven, she 's a dainty one, sweetheárt. II<sup>3</sup> i. 4. 94.

As 't were triúmpling at mine enemies. R<sup>3</sup> iii. 4. 91.

Cf. abjéct, R<sup>3</sup> i. 1. 106; aspéct, A. C. i. 5. 33; R<sup>3</sup> i. 1. 155; comméree, T. C. i. 3. 105; compáct, J. C. iii. 1. 215; cornér, 3 H<sup>6</sup> iv. 5. 6; edict, 2 H<sup>6</sup> iii. 2. 258; explóits, II<sup>5</sup> i. 2. 121; instnct, Cor. v. 3. 35; obdúrate, M. V. iv. 1. 8; oppórtune, T. iv. 1. 26; porténts, O. i. 2. 45; J. C. ii. 2. 50; presciénce, J. C. i. 3. 199; sínister, II<sup>5</sup> ii. 4. 85; triúmph, 1 II<sup>4</sup> v. 4. 14; welcôme, R<sup>2</sup> ii. 3. 170.

3. A word repeated in the same verse often has two accents the first time, and one the second; or occupies a whole bar the first time, and only part of a bar the second; and *vice versá*, according to emphasis.

These violént desires have vi-olént ends. R. J. ii. 6. 9.

Sti-ll so cruél? Still so constant, lord. T. N. v. 1. 113. Cf. IV. 1. b.

Of greatest justice. Wri-yte, write, Rinaldo. A. W. iii. 4. 29. Cf. IV. 2. a.

Yield, Marcius, yi-eld. Il-ear mé one word. Cor. iii. 1. 215. Cf. IV. 1. a. 2.

Give me that: pátiénce, pa-ti-énce I need. K. L. ii. 4. 274.

*Thérefore* and *whérefore* sometimes have two accents; never *whérefore*.

How cam'st thou hither, tell me and whérefore. R. J. ii. 2. 62; K. L. ii. 4. 106.

Make haste, therefore, sweet love, whilst it is prime. Son. 70.

4. Some words have a double accent.

Try what repentance can; what can it not?

Yet what can it, when one cannot repent? II. iii. 3. 65.

Toward the end of Shakspeare's career the modern pronunciation became prevalent, as shown in

Your eld'st acquaintance cānot be three hours. T. v. 1. 185.

Cf. I, mýself, fíght not once in forty year (?). 1 H<sup>6</sup> i. 3. 91.

And banding thémselfs in contráry parts. 1 H<sup>6</sup> iii. 1. 81.

But the modern pronunciation is more common. SCHMIDT (Lex. p. 1413) states the general rule that dissyllabic adjectives and particples throw the accent back before nouns accented on the first syllable, when that is in the arsis. E. g. the form *cómplete* always precedes a noun accented on the first syllable; *compléte* is always in the predicate. Compare

He is compléte in feature and in mind. T. G. ii. 4. 73; and

A maid of grace and cómpete majesty. L. L. L. i. 1. 137.

That thou dread corpse again in cómpete steel. II. i. 5. 61.

Also,

And whom she finds forlórn, she doth lament. Lucr. 1500; and  
And from the fórlorn world his visage hide. Son. 33.

Cf. Advérsé, pernicious enemy. R<sup>2</sup> i. 3. 82; and  
Thy ádverse party. Son. 35.

Verse to constancy confined. Son. 105; and  
Forfeit to a cóntinued doom. Son. 107.

Of our despised nobility. II<sup>8</sup> iii. 2. 291; and  
The pangs of déspised love. II. iii. 1. 72.

Romeo is exíled. R. J. iii. 2. 133; and  
Calling home our éxiled friends. Mch. v. 8. 66.

Obseúre and lowly swain. 2 H<sup>6</sup> iv. 1. 50; and  
His óbseure funeral. II. iv. 5. 213.

Profoúnd simplicity. L. L. L. v. 2. 52; and  
These prófound heaves. II. iv. 1. 1.

Sécúre foolhardy king. R<sup>2</sup> v. 3. 43; and  
Upon my sécure hour thy uncle stole. II. i. 5. 61.

Supposed sincére unholy in his thoughts. 2 H<sup>4</sup> i. 1. 202.  
Sir, in good sooth, in síncere verity. K. L. ii. 2. 111.

So, contrived, corrupt, dispersed, distinct, distract, exact, exhaled, expired, express, extreme, humane, profane, remiss, severe, supreme. Especially adjectives and particples with the prefix un-.

How shall your houseless heads and únfed sides. K. L. iii. 4. 30. (Vid. Sch. l. c. ff.)

##### 5. Words in -ized and -ised throw the accent back (pron. ísəd).

As I by friends am well advértiséd. R<sup>3</sup> iv. 4. 501.

Why thy canónized bones hearsed in death. II. i. 4. 47.

And when this arm of mine hath chástiséd, R<sup>3</sup> iv. 4. 331.

Authóriz'd by her grandam shame itself. Mch. iii. 4. 66.

Of Jacqués Falconbridge solémnizéd. L. L. L. ii. 1. 42.

## 6. French accent sometimes retroflects.

Young, valiant, wise, and, no doubt, right royal. R<sup>3</sup> i. 2. 245.

So, reason, merchant, fortune, pardon, mercy. This Romance accent in blank verse, however, is commoner just before Shakspeare (*vid.* SCHROEER, *Die Anfänge des Blankverses in England*, Anglia IV. 15 ff.): palace, mountain, manner, envy, poison, season, honour, picture (SURREY); mischief, entrails (SACKVILLE); marriage, experience (GASCOIGNE); lions, crystal, etc. (SPENSER, *Visions of Belay*); honest, argue (LYLY).

## 7. Our spondee frequently trochaic in Shakspeare.

Hark, hark, the lark at heaven's gate sings. Cy. ii. 3. 21.

I pray thee Lancelot, an if thou seest my boy,

Bid him make haste, and meet me at the north gate. T. G. iii. 1. 258.

On the bat's back I do fly. T. v. 1. 91. As horseback, now.

I take thy hand, this hand,

As soft as dove's down and as white as it. W. T. iv. 4. 374.

So, jay's nest, T. ii. 2. 173; swan's nest, Cy. iii. 4. 142; wealth's sake, C. E. iii. 2. 6; fair-play, K. J. v. 1. 67.

## III. CONTRACTIONS. (ELLIS, 939, 940.)

### 1. Prefixes dropt. (ABBOTT 466; ELLIS, p. 939.)

(a)bove, Meb. iii. 5. 31; (a)bout, T. i. 2. 220; (be)cause, Meb. iii. 6. 21; (ac)count, H. iv. 7. 17; (be)havior, H. i. 2. 81; (a)larum, Cor. i. 4. 9; (be)nighted, K. L. iv. 5. 13; (an)noyance, H. iii. 3. 13; (ap)parel, K. L. iv. 1. 51; (com)plain, Ib. iii. 1. 39; (e)scape, oft; 'scuse for excuse, O. iv. 1. 80; (at)tend, H. iv. 3. 47.

A soothsayer bids you (be)ware the ides of March. J. C. i. 2. 19.

(Be)comes (en)dear'd by being lack'd. A. C. i. 4. 44.

### 2. th in the middle of a word oft dropt after a vowel. (ABBOTT, 466.)

In other the th is so completely dropt that it has become our ordinary "or." So whether is oft writn wh'er (K. L. ii. 1. 55), and nearly always so pronounced.

Whether aught to us unknown afflicts him thus. H. ii. 2. 17.

And whether he run or fly they know not whether. V. A. 51.

Either Heav'n with light'ning strike the murderer dead,

Or earth gape open wide. R<sup>3</sup> i. 2. 64.

Glou. The king is in high rage.

Corn. Whither is he going? K. L. ii. 4. 299; A. Y. i. 3. 92.

Tell me your counsels, I will not disclose 'em. J. C. ii. 1. 298.

So, brother, R<sup>2</sup> v. 3. 137; further, 1 H<sup>4</sup> iii. 1. 257; hither, R<sup>3</sup> i. 4. 250; thither, 2 H<sup>6</sup> i. 4. 78; rather, O. iii. 4. 25; neither, M. V. i. 1. 78.

**3.** Contraction takes place when a vowel follows **v**. Cf. *hast* = havest; *has* = haveth or haves; *o'er* = over; *e'er* = ever; *evil* = ill, as now.

Hearing God, her conscience, and these bars against me. R<sup>3</sup> i. 2. 235.

Cf. M. V. iii. 2. 124; V. A. 823; 1 H<sup>4</sup> iii. 1. 34; T. A. v. 1. 61; A. W. v. 3. 123.

Travel you far ón, or are you at the farthest. T. S. iv. 2. 73.

No márrel, my lord, tho' it affrighted you. R<sup>3</sup> i. 4. 64.

Cf. 'T is márle he stabb'd you not. B. Jonson, E. Man out H., v. 4.

A dévil, a bor-*n* dév-il, in whose nature. T. iv. 1. 188. (Cf. II. 3.)

So also, M<sup>eb</sup>. iv. 3. 56; H<sup>5</sup> iv. 1. 12; 1 H<sup>6</sup> i. 3. 85; cf. T. N. i. 5. 270.

The spirit that I have scene  
May be a *deale*, and the *deale* hath power  
T' assume a pleasing shape. II. ii. 2. 627; Q2. Q3.

So, dram of *eale* = evil (*Ib.* i. 4. 36) = ill, as now. Cy. v. 5. 60; K. J. iii. 4. 115; H<sup>5</sup> iv. 1. 5.

**4.** Final vocalic **-r** (*-er, -re*), **-l** (*-el, -le*), **m**, and **n**, frequently resume the force of consonants, particularly before another vowel or **h**, with corresponding loss of syllable.\*

Report should render him hourly to your ear. Cy. iii. 4. 153. Read: ren-d'r'im.

This letter he early bid me give his father. R. J. v. 3. 275. Read: lét-t'r'e.

Cówards fá-ther cówards and báse things sí-re báse. Cy. iv. 2. 26.

And trouble deaf heaven with my bootless cries. Son. 29. Read: trúbl deaf.

I'd whistl' her off and let her drown the wind. O. iii. 3. 262; K. L. iv. 2. 29.

In the dark backward and abysm of time. T. i. 2. 50. Read: abýs-mof.

The méssengers fróm our sister and the King. K. L. ii. 2. 54; A. C. iii. 6. 31.

Had we done so at first, we *had* droven them home. A. C. iv. 7. 4. Read: we'd dróv-nēm.

So, driven, O. i. 3. 232; and Heaven, given, etc., as in modern hymns.

Needle in "Gammer Gurton's Needle" rhymes with *feele*.

Cf. And griping it the needle his finger pricks. Lucr. 319.

To thread the postern of a small needle's eye. R<sup>2</sup> v. 5. 17; K. J. v. 2. 157.

Cf. I am a géntlman óf a company. H<sup>5</sup> iv. 1. 39; gen'man, UDALL.

\* It must not be forgotn that the liquids **l**, **m**, **n**, **r**, in English, as well as in the ancient languages (*vid.* Am. Jour. Philol., I. 3. 282), are sounds capable of being prolonged and susceptible of accent, and that consequently they can each form a syllable. (*Vid.* Sievers, *Phonetik*, p. 29, sqq.) E. g. hev-*n* = heaven, not heav-ēn; hán-*dl*, not hand-*el* or hand-*le*. (Sweet, §§ 252, 254.) Vocalic *m* occurs, for example, in the vulg. pron. el-*m* for elm, and in abysm, chasm, prism. Final vocalic *r*, however, has for the most part become the neutral vowel *ə* (as in *but*). E. g., "thə writ-*ə*," for "the writer." But the *r* reappears before a vowel, "the writ-*ə-r* of books"; sometimes evn where it does not legitimately belong, as "the idea-*r* of it." (*Vid.* Storm. *Eng. Phil.*, I. 92.) Now a large number of contractions in Shakspeare arise from the surrender of this syllabic function of **l**, **m**, **n**, and **r**. *Vid.* W. D. WHITNEY, *The Relation of Vowel and Consonant, Oriental and Linguistic Essays*, p. 277 sqq.

So, *sample*, Cy. i. 1. 48; *people*, 3 H<sup>6</sup> iv. 2. 2; *uncle*, A. Y. i. 3. 44; *little*, H<sup>8</sup> iii. 2. 336; K. L. ii. 4. 91; *humble*, T. S. i. 1. 174; *noble*, T. A. iv. 1. 29; *couple*, T. S. iii. 2. 42; *suffer*, T. G. v. 4. 76; *master*, T. i. 2. 162; *father*, T. i. 2. 1; *encoûnter* *her*, W. T. ii. 1. 20.

Cf. For him were *lévere* have at his beddës heedë. CHAUCER, ProL. C. T. 293.

5. The force of *r* is also effectiv in certain classes of words (the greater part of them composd of two short syllables), which are frequently contracted into one syllable, or occupy monosyllabic places in the line, chiefly when they are followed by vowels. E. g.:—

*Ham.* Perchance 't will walk again.

*Hor.* I wárrant it will. H. i. 2. 243.

I have cast off forever; thou shalt, I wárrant thee. K. L. i. 4. 332.

A bárren detésted vale you see it is. T. A. ii. 3. 92.

And then they say no spirit dares stir abroad. H. i. 1. 161; T. i. 2. 215.

Place bárrels of pitch upon the fatal stake. 1 H<sup>6</sup> v. 4. 57.

So, *Clarence*, 3 H<sup>6</sup> iv. 1. 9; *alarum*, Meb. v. 5. 51; *Cor.* ii. 2. 80; *flour'shing*, T. G. v. 4. 3; *nourish*, 2 H<sup>6</sup> iii. 1. 348 (cf. *nurse*).

6. The weakest unaccented syllable in polysyllables oftn slurrd over, particularly *i*. (See 5, *ad fin.*)

Judicious pun'shment! 'Twas this flesh begot. K. L. iii. 4. 76.

His short thick neck cannot be eas'ly harm'd. V. A. 627.

Of smooth civil'ty, yet am I inland bred. A. Y. ii. 7. 96.

So, *prett'ly*, *heart'ly*, *am'ty*, *qual'ty*, *hostil'ty*, *curios'ty*, *importun'ty*, *indign'ty*, *commun'ties*, *humid'ty*, *pur'ty*; *moiety*, Son. 46.

Hold thee from this forever. The barbarous Scythian. K. L. i. 1. 118.

Our purpose nécessary ánd not envious. J. C. ii. 1. 178.

Thoughts speculative their unsure hopes relate. Meb. v. 4. 19.

Conjectural marriages making parties strong. Cor. i. 1. 198.

Innocent milk in it most innocent mouth. W. T. iii. 2. 101.

*Oliv.* How now, Malvolio!

*Mal.* Ma'am, you 've done me wrong. T. N. v. 1. 336.

Go thóu to sánctuary ánd good thoughts possess thee. R<sup>3</sup> iv. 1. 94. *Íd.* Ellis, p. 948.

So, *blemish*, W. T. iii. 2. 199; *prom'sing*, C. E. v. 1. 222; *conference*, Meb. iii. 1. 80; *majesty*, A. W. ii. 1. 98; *remedy*, Meb. iii. 2. 11; *inventory*, H<sup>8</sup> iii. 2. 152; *stilltóry*, V. A. 74; *Bartholomew*, T. S. Ind. i. 105; *Haverford*, R<sup>3</sup> iv. 5. 7; *ignominy*, M. M. ii. 4. 111; *Enobarbus*, A. C. iii. 2. 55; *par'lous* = *perilous*, R<sup>3</sup> ii. 4. 35; *canstick* = *candlestick*, 1 H<sup>4</sup> iii. 1. 131.

7. Words in which a "light" vowel sound is preceded by a "heavy" vowel sound are slurrd into monosyllables.

That ón the view and knówing of these conténts. H. v. 2. 44.

The which no sooner had his prówess confirm'd. Meb. v. 8. 41.

And executing th' outward face of róyalty. T. i. 2. 104.



So, being, doing, seeming, saying, playing, growing, tying, drawing, blowing, power, jewel. Cf. po'sy of a ring, *H.* iii. 2. 162. So, poetry and poet in Elizabethan writers. Sheriff, 2 *II*<sup>4</sup> iv. 4. 4 = shrieve.

**8. ed following d or t often not writn and when writn not pronounc.**

For treason executed in our late King's days. 1 *H*<sup>6</sup> ii. 4. 91; v. 1. 169.

Was aptly fitted and naturally performed. *T. S. Ind.* i. 87.

When service sweat for duty, not for meed. *A. Y.* ii. 3. 58.

And I of ladies most dejected and wretched. *H.* iii. 1. 163.

The wild waves *whist*. *T.* i. 2. 379. MILTON, *Nativ. Ode*, 64.

Cf. *Abb.* 341, 342, and *vid.* *II.* ii. 1. 112; *A. Y.* i. 2. 156; *M. V.* iii. 2. 169; *M. Ado* ii. 1. 189, etc.; *II*<sup>5</sup> i. 2. 395; 1 *II*<sup>4</sup> v. 5. 13.

Similarly two dental syllables are contracted into one. E. g. *it* after *let*, *set*, *yet*, etc.

I humbly *set it* at your will; but for my mistress. *Cy.* iv. 3. 13.

You are a young huntsman, Marcus; *let it* alone. *T. A.* iv. 2. 101.

You see is kill'd in him; and *yet it* is danger. *K. L.* iv. 7. 79.

**9. ed of participles and preterits (particularly after palatals) contracted into d (after k and s (*sh*) = *t*).**

Lay me stark-naked and let the water flies. *A. C.* v. 2. 59; *II.* iv. 7. 52.

By what by-paths and indirect *crook'd* ways. 2 *H*<sup>4</sup> iv. 5. 185.

Let hell make *crook'd* my mind to answer it. 3 *II*<sup>5</sup> v. 6. 79.

Alack, for lesser knowledge! how accurs'd (= 't)

In being so blest. *W. T.* ii. 1. 38. (Cf. *III.* 7.) *T.* i. 2. 61.

What can happen

To me above this wretchedness? All your studies

Make me a curse like this. *II*<sup>5</sup> iii. 1. 122.

Thus like a slave *ragg'd*, like a felon *gyv'd*. HEYWOOD.

Sometimes contracted and uncontracted in the same line.

Hence banish'd is banish'd from the world. *R. J.* iii. 3. 19. (Cf. *II.* 3.)

To this unlook'd for, unprepared pomp. *K. J.* ii. 1. 560.

That were embataill'd and rank'd in Kent. *Ib.* iv. 2. 200.

Despis'd, distress'd, hated, martyr'd, kill'd. *R. J.* iv. 5. 59.

**10. The plural and the possessive case of nouns in which the singular ends in s, se, ss, ce, and ge, frequently writn and more frequently pronounc without additional syllable. (WALKER, LI.; ABBOTT, 471.)**

*Doct.* You see her eyes are open.

*Genl.* Ay, but their *sense* are shut. *McB.* v. 1. 29; *Son.* 112.

The images of revolt and flying off. *K. L.* ii. 4. 91.

I'll to him; he is hid at Laurence' cell. *R. J.* iii. 2. 141.

How many ways shall Carthage's glory grow. *SURREY'S ÆN.* iv. (Walker.)

As blanks, benevolences, and I wot not what. *R*<sup>2</sup> ii. 1. 250.

For tinctures stains relics and cognizance'. J. C. ii. 2. 89; *Ib.* ii. 1. 148.

Are there balance' here to weigh the flesh? M. V. iv. 1. 255.

Sits on his horse' back at mine hostess' door. K. J. ii. 1. 289 ff.

Giving my verdict on the white rose' side. 1 H<sup>6</sup> ii. 4. 48.

Stept before targe' of proof (plural). Cy. v. 5. 5; A. C. ii. 6. 39.

Cf. KEATS, *Endymion*, iii., "brazen beaks and targe'; Rudders," etc.

Is modern English *pulse*, after same analogy, for *pulses*, in SHELLEY, *Revolt of Islam*, V. xlviii., "From both the hearts whose pulse in joy now beat together"?

So, George('s), R<sup>3</sup> v. 3. 344; purpose(s), Cy. iv. 3. 15; service(s), O. i. 2. 18; conveyance(s), C. v. 1. 54. These verse. DANIEL.

Will see the porpoise and the dolphins play. SHIRLEY, *Narcissus*.

## 12. Superlativ oft contracted.

The sweet'st, dear'st creature's dead, and vengeance for 't

Not dropt down yet. W. T. iii. 2. 202.

This is thy eld'st son's son. K. J. ii. 1. 177; Cy. i. 1. 58.

The stern'st good night. Meb. ii. 2. 4.

Cf. Thou stroakd'st me and mad'st much of me, would'st give me. T. i. 2. 333.

So, thought'st, A. W. ii. 1. 133; spok'st, W. T. i. 2. 88; speak'st, L. L. L. iv. 1. 12; lov'st, W. T. i. 2. 174; split'st, *ib.* 349; great'st, A. W. ii. 1. 163; fair'st, W. T. iv. 4. 112; new'st, Meb. iv. 3. 174; deep'st, T. G. v. 4. 71; near'st, W. T. iii. 2. 52; rar'st, P. v. 1. 233; faithfull'st, T. N. v. 117; strong'st, T. iv. 26; unpleasant'st, M. V. iii. 2. 254. Cf. POPE, *Imit. Hor. Epist.* i. 60, "arrant'st puppy."

**13. OTHER CONTRACTIONS (WALKER, V., VI.).** Personal pronouns: it = 't; us = 's; in the = i' the; on the = o' the; in his = in 's; of his = o's; he has = h'as; they have = they've; thou wert = th'wert; you were = you're; he were = h'were; she were = sh'were, H. iv. 5. 14; at the = at', K. L. ii. 4. 10, cf. *Ib.* ii. 2. 116; that it = that', K. L. i. 1. 211. So, this' = this is:

O *this'* the poison of deep grief; it springs. H. iv. 5. 76.

*This'* a good block. K. L. iv. 6. 187.

*Rey.* My lórd, I háve.

*Pol.*

God be *wíth* you, fáre you well. H. ii. 1. 69.

God b' wi' you = Good bye. *B'wye* old gentleman. SMOLLET, *Rod'k Random*, ch. iii. ad fin. Cf. Godgigoden, R. J. i. 2. 57 = God give you good even; God dig you den, L. L. L. iv. 1. 43; Godild, H. iv. 5. 41 = God yield; 's wounds, H. ii. 2. 604 = 'zounds, O. i. 1. 86 = God's wounds. So, 'sblood, H. ii. 2. 384. Cf. By 'r leave, M. M. iv. 3. 115; Cy. ii. 3. 70; By 'r lady, R. J. i. 5. 35, H. iii. 2. 140; and oft in prose.

## IV. EXPANSIONS OR RESOLUTIONS.\*

1. Liquids maintain their phonetic force as vowels. (See III. 4, note.)

a. 1. *Syllabic r*. (ELLIS, 451; ABBOTT, 477-480.)

You sent me deputy to I-re-land. H<sup>8</sup> iii. 2. 260.

I am the son of Hen-r-y the Fifth. 3 H<sup>6</sup> i. 1. 107.

Farewell: commend me to your mfs-tr-éss. R. J. ii. 4. 204.

Good my lord, the séc-r-ets of nature. J. C. iv. 2. 74.

Ignomy in ransom and free pá-r-dón

A're of two houses, lawful mé-r-cý. M. M. ii. 4. 111, 112; R<sup>3</sup> iv. 4. 515.

(Cf. II. 3.)

So, mons-tr-ous, Meb. iii. 6. 8; ang-r-y, T. of A. iii. 5. 57; en-tr-ance., R. J. i. 4. 7; coun-tr-y, T. N. i. 2. 21; Cor. i. 9. 17; pil-gr-im, A. W. iii. 5. 43; breth-r-en, T. A. i. 1. 347; chil-dr-en, C. E. v. 1. 360; Ber-tr-am's, A. W. i. 1. 94; frus-tr-ate, A. C. v. 1. 2.

2. This syllabic *r* (final) occurs most frequently after a long vowel sound, especially in monosyllables.

As fire drives out fire, so pity pity. J. C. iii. 1. 171.

I know a bank wher-re the wild thyme blows. M. N. D. ii. 1. 249.

Hear, Nature, hé-ar; dé-ar Goddess, héar. K. L. i. 4. 297.

Hath turn'd my feign'd prayers ón my head. R<sup>3</sup> v. 1. 21.

Máy-or, farewell, thou dost but what thou mayst. 1 H<sup>6</sup> i. 3. 86.

The greatest strength and pów-er he can make. R<sup>3</sup> iv. 4. 449.

So, fá-ir, T. iv. 1. 31; fá-re, K. J. v. 7. 35; mé-re, K. L. ii. 4. 99; thé-re, R. J. iv. 5. 36; whé-re, H. i. 2. 185; mé-ar, Meb. ii. 3. 146; té-ars, Cor. v. 6. 101; yé-ar, T. i. 2. 53; sí-re, A. W. ii. 3. 142; mó-re, K. L. v. 3. 168; yóu-r, W. T. iii. 2. 232.

3. This same *r* is oftñ prolong'd with a kind of burr, giving another syllable. Cf. sirrah = sir.

Look how he makes to Cæsar! marrk him! J. C. iii. 1. 18; T. i. 2. 88.

Strikes his breast hárrd ánd anon he casts. H<sup>8</sup> iii. 2. 117.

The wé-ird sisters hand in hand. Meb. i. 3. 32.

Do more than this in spórt. Fäther, fäther! K. L. ii. 1. 37.

To show her bleeding body thórough Rome (= E. E. thurh), Lucr. 1851.

So, apá-rt, A. C. iii. 13. 47; á-rts, L. L. L. ii. 1. 45; thí-rd, 1 H<sup>6</sup> i. 1. 276; wó-rd, H. iii. 4. 180; fou-rth, R<sup>2</sup> iv. 1. 112; héar-t, Cor. iii. 2. 54; lórrd, R<sup>3</sup> ii. 1. 110; márrch, H<sup>5</sup> iii. 6. 150.

\* Just as in music, rests may receive part of the time-allotment of a bar, so, effective disposition of pauses, even in accented positions, in the verse, may frequently obviate the necessity of resolution.

*b. Syllabic l.* (Spenser inserts the unnecessary *e* in some of these words ; as, handeling, F. Q. i. 8 28 ; enterance, *Ib.* 34.)

A rotten case abides no han-*dl*-ing. 2 II<sup>4</sup> iv. 1. 161.  
 Than Bolingbroke's return to Eng-*l*-and. R<sup>2</sup> iv. 4. 263.  
 Why, then, I wi-*ll*. Fä-rewell, old Gaunt. R<sup>2</sup> i. 2. 44.  
 Just as you left them, — a-*ll* pris'-ners, sir. T. v. 1. 8.  
 Yea, lookst thou pä-*le* ? Let me see the writing. R<sup>2</sup> v. 2. 57.  
 Be free and heä-*l*thful. So tart a fävör. A. C. ii. 5. 33.  
 This ignorant present and I feé-*l* now. Mcb. i. 5. 58.  
 While he himself keeps in the cö-*ld* field. 3 II<sup>6</sup> iv. 3. 41.

So frequently adverbs in -*ly* (Walker, p. 23), deep-*l*-y, W. T. ii. 3 ; short-*l*-y, R<sup>3</sup> iv. 4 ; quick-*l*-y, M. M. ii. 4. So, assemb-*l*-y, Cor. i. 1. 159 ; nob-*l*-y, K. L. v. 1. 28 ; humb-*l*-er, II<sup>6</sup> iii. 1. 56. Cf. fid-*dl*-er, T. S. ii. 1. 158 ; jug-*gl*-er, M. N. D. iii. 2. 282 ; Lord Doug-*l*-as, 1 II<sup>4</sup> v. 2. 33 ; dú-*ll*, C. E. v. 1. 79 ; wi-*ll*, J. C. iii. 2. 153 ; change-*l*-ing, M. N. D. ii. 1. 23 ; me-*l*-ted, *Ib.* iv. 1. 163.

*c. Syllabic n* (less common).

Of quick cross ligh-*n*-ing ? To watch, poor pérdñ. K. L. iv. 7. 35.  
 With them, Sir Thomas Vaugh-*n*, pris'-*n*-ers. R<sup>3</sup> ii. 4. 43.  
 I do wander everywhere,  
 Swifter than the móo-*n*'s sphere. M. N. D. ii. 1. 7. (Cf. 2. a. 5.)  
 Each man 's like mí-*ne* : yéu have shówn all II<sup>2</sup>ctor's. A. C. iv. 8. 7.  
 Mine ówn and not mine ów-*n*. A're you sure ? M. N. D. iv. 1. 189  
 Which is most fai-*nt*. Now 't is true. T. Ep. 3.  
 At a poor man's hóuse : he ús'd me kí-*ndly*. Cor. i. 9. 83.

So, oftñ nouns in -*ness* (Walker, p. 20), sick-*n*-ess, 1 II<sup>4</sup> iv. 1. Cf. II. ii. 2. 147 ff. wit-*n*-ess, T. G. iv. 2. 110. So, frié-*nds*, M. M. iii. 1. 28 ; joi-*nt*, M. M. v. 1. 314 ; gó-*ne*, M. V. ii. 9. 73 ; the-*n*ce, II. ii. 1. 148 ; Frá-*n*ce, II<sup>5</sup> i. 2. 167 ; ord-*n*-ance (not necessarily ordínance, as Ff.), H<sup>5</sup> ii. 4. 126 ; thor-*ns*, *Ib.* 329 ; sta-*nd*, H<sup>8</sup> i. 2. 85 ; gra-*nt*, T. i. 2. 79 ; ki-*ng*, Cy. v. 5. 407.

*d Syllabic m* (rare).

Lear. To this detested groó-*m*.  
 Gon. A't your choíce, sir. K. L. ii. 4. 220.  
 But roó-*m*, fairy, here comes Oberon. M. N. D. ii. 1. 58.  
 Co-*m*e, good fellow, put my fr-on ón. A. C. iv. 4. 3.  
 Card. Ro-*m*e shall rémedy this.  
 Glou. Roam thíther thén. 1 II<sup>6</sup> iii. 1. 51.  
 At a crackt dráeh-*m* ! Cúshions léaden spoons. Cor. i. 5. 6.  
 Then shall the realm of Albion Co-*m*e to great confus-ion. K. L. iii. 2. 92.  
 So Rome, A. C. i. 4. 73 ; co-*mes* (pron. cə'-mz),\* M. N. D. iv. 1. 163.

\* Phonetically in these cases in which the liquids appear, it is not necessary to suppose the first vowel sound split up or prolonged. In fact, the impressiön (arising in part from the inadequacy of our graphic symbols) that this style of scansion is forcet and unnatural will in great measure vanish, if it be borne in mind that the *language* under consideration consists of *sounds*, not *letters*, and that the *accent* treated of is not merely a series of isolated word- or

e. *Syllabic s* (*sc*, *z*). (Cf. colloq. "I *sh'd* think so.")

Ye-*s*, madám, he was of that consórt. K. L. ii. 1. 97.

Where pray-*ers* cró-*ss*. A't what time to-mórrów. M. M. ii. 2. 159.

And an etérnal eúr-*se* fall on yóu. Mcb. iv. 1. 105.

Take time to paú-*se*; and bý the néxt new moon. M. N. D. i. 1. 83.

Wór-*se* and worse, she will not come! O vile! T. S. v. 2. 93. (Cf. II. 3.)

Not in the wor-*st* rank of manhood say 't. Mcb. iii. 1. 103.

I pray you, sf-*rs*, lie in my tént and sleep. J. C. iv. 3. 246.

The gó-*ds*, nót thě pātrícians, make it, and. Cor. i. 1. 75.

Why so brave, lór-*ds*,\* wén we join in league? R<sup>2</sup> iv. 1. 104.

## 2 Emphatic monosyllables oftñ take the place of a whole foot.

a. Diphthongs † resolv'd: —

1. *āi* or *ēi*. Horrible si-*ght*! Now I see 't is true. Mcb. iv. 1. 122.

Will you be ruled by me? A'y-*y*, my lórd. H. iv. 7. 60.

2. *ēi*. Stáy-*y*, the king hath thrown his warder down. Cor. i. 3. 118.

I'll b' w'f' you strá-*ight*. Go a little befóre. H. iv. 4. 31.

To fá-*l* in the dispósing of those chāncēs. Cor. iv. 7. 40.

He humbly prays you speedy pay-*y*ment. T. of A. ii. 2. 28.

So, may-*y*, R<sup>2</sup> ii. 1. 148; yea-*y*, Cor. iii. 2. 2; hai-*l*, Mcb. i. 2. 5. (Cf. IV. 1. b.)

3. *ōu*. O o but she 'll ke-*ep* her word. H. iii. 2. 214.

O o the difference of man and man! K. L. iv. 2. 25.

Is gó-*ads*, thór-*ns*, néttlés, táils of wásp's. W. T. i. 2. 329.

So, whó-*le*, K. L. i. 2. 14. (Cf. IV. 1. b.)

4. *ū*. Fórwárd not pérmanent, swée-*t* not lasting. H. i. 3. 8.

Spéak, Lavínia, what accursed hand — T. A. iii. 1. 66.

So, stee-*l*, Cor. i. 9. 45; yie-*ld*, 1 H<sup>6</sup> iii. 1. 112. (Cf. IV. 1. b.)

syllable-accents, but a *rythmical* sentence- or verse-accent. A little close observation, too, of our own natural rapid speech, will reveal many identical resolutions and contractions; we do not, however, attempt to represent them in our writn language.

\* Formerly this word, and words like it, would hav com under IV. 1. *a*. 3. Now the *r* has almost completely disappeared from it, so that it generally sounds like *láu-dz*. Evn if the pronunciation in Shakspeare's time cannot be *provn* to hav existed exactly as intimated here and in 2. *a*, its existence *now* enables the modern reader to account physiologically for many apparent anomalies which otherwise must be left unexpláind as "arbitrary licenses for the sake of the metre."

† The long vowels, so call'd in English, are nearly all diphthongs. (Vid. Sweet, *Handb. of Phonetics*, §§ 200-208.) E. g. The sound in the pronoun I (cf. R. J. iii. 2. 45) vanishes into either *i* (machine, Melville Bell) or *i* (pity, A. J. Ellis, *Early Eng. Pron.*, 1100). The first element also varies, as seen in *Isaiah* (Ellis, p. 108; Storm, *Eng. Phil.*, p. 75); in N. Eng. it is generally *ā* (fáther). "Stay-*y*" vanishes in the same way: *stēi* (Storm, p. 75; Ellis, p. 1108); o in "goad" vanishes into *u* (full): *gōu*. "Sweet" and "boot" vanish into narrower vowel sounds (Sievers, *Phonetik*, p. 121), almost consonantal. Sweet writes them *iy* and *uw*. It will thus be seen that this resolution of the "long" vowels in Shakspeare's verse is but an anticipation of the phonetic spelling of our modern pronunciation of the same sounds. (Vid. the Philological Society's *New English Dictionary*, p. xiv., 1884.)

5. *áw*. Pull off my bóo-t: harder, harder, só. K. L. iv. 6. 177.  
 But móo-dý and dú-ll mélanhóly. C. of E. v. 1. 79.  
 He straight declined, dróo-p'd, took it déeply. W. T. ii. 3. 14.  
 Goó-d my lórd, give me thy favor still. T. iv. 1. 204.
- So, noó-n, W. T. i. 2. 290. (Cf. IV. 1. c.)
6. *óí*. What say you, bó-ys? Will you bide with him? T. A. v. 2. 137.  
 Of their own ché-ice: óne is Jnnius Brutus. Cor. i. 1. 220.

b. Exclamations:—

Where be the knaves? *Whá-at*, no mán at dóor! T. S. iv. 1. 125.

But *só-ft!* company is coming here. *Ib.* iv. 5. 26.

Cf. You and your crá-fts you have cráfted fair. Cor. iv. 6. 118.

c. Emphasizd by position or antithesis:—

When Cæsar's héad is óff. *Ye-t* I féar him. J. C. ii. 1. 183.

Of goodly thousands. *Bú-t* fór all this. Mcb. iv. 3. 44.

How in my strength you please. For *yoú-u*, Édmünd. K. L. ii. 1. 114.

So, bú-t, A. C. v. 1. 27; ye-t, K. L. i. 4. 365; T. A. iii. 2. 76. Especially emphatic pronouns (Cf. *a*), *yoú-u*, M. V. ii. 6. 24, Cor. v. 3. 192, O. iii. 4. 44, J. C. iv. 3. 9; *thoú-u* (?), II<sup>5</sup> ii. 2. 128.

3. **-ion** (pron. *si-on*), two syllables, generally final. (ABBOTT, 479. List in ELLIS, 948-959.) Very common.

Of Hamlet's transformát-i-on: so cáll it. H. ii. 2. 5.

Yet have I fierce affect-i-ous and think. A. C. i. 5. 17.

Jove, Jove! this shepherd's páss-i-on

Is much upon my fásh-i-on. A. Y. ii. 4. 61.

So, relig-i-on, K. J. iii. 1. 279; rebell-i-on, 3 II<sup>6</sup> i. 1. 133; mill-i-on, T. A. ii. 1. 49; compan-i-on, P. i. 1. 4; obli-v-i-on, T. C. iv. 5. 167; oce-an, II<sup>5</sup> iii. 1. 14; pu-is-sance, 2 II<sup>4</sup> i. 3. 77; le-o-pard, 1 H<sup>6</sup> i. 5. 31; cre-a-ture, 1 II<sup>6</sup> i. 6. 4; T. N. v. 1. 231; ple-a-sures, T. A. i. 2. 151 (?ELLIS, p. 947); gor-ge-ous, K. L. ii. 4. 271; sur-ge-ons, *Ib.* iv. 6. 196; ser-ge-ant, Mcb. i. 2. 3; extra-ordinary, II<sup>4</sup> iii. 1. 41; *Ib.* iii. 2. 78; buri-ed, II<sup>5</sup> iii. 3. 9; putrifi-ed, T. C. v. 9. 1; mortifi-ed, J. C. ii. 1. 324; miscarri-ed, M. V. ii. 8. 29; follow-ed, Cor. i. 4. 42; consider-ed, R<sup>3</sup> iii. 7. 176; bus-i-ness, Cor. v. 3. 8.

So also, final **-ience**, **-ient**, **-iant**, **-ious**, **-iage**, **-ial**, **-ier**.

And yet 't is almost 'gainst my consci-ence. H. v. 2. 307.

For I do know Fluellen vali-ant. II<sup>5</sup> iv. 7. 187.

Than the sea-monster! Pray, sir, be pati-ent. K. L. i. 4. 283.

Did this in Cæsar seem ambit-i-ous? J. C. iii. 2. 95.

And in his wisdom hastes our marri-age. R. J. iv. 2. 145.

'Too flattering sweet to be substanti-al. *Ib.* ii. 2. 141.

As you are friends, scholars, and soldi-ers. II. i. 5. 141.

4. *a. e* mute pronounc. (Relie of Early Eng. pronounciation.)

Your grace mistak-*es*: only to be brief. R<sup>2</sup> iii. 3. 9.

Till all thy bônes with âch-*es* make thee roar. T. i. 2. 370.

Who's there that knock-*es* so imperiously? 1 H<sup>6</sup> i. 3. 5.

She dreamt to-night she saw my statuë. J. C. ii. 2. 76.

Latin *statua*; so *Ib.* iii. 2. 192; R<sup>3</sup> iii. 7. 25. (Walker, LX.)

Be valued 'gainst your wife's command-*e*-ment. M. V. iv. 451.

(Cf. IV. 1. c.)

So, Glou-*ces*-ter, 1 H<sup>6</sup> i. 3. 62; Cat-*es*-by, R<sup>3</sup> iii. 1. 157; Wor-*ces*-ter, R<sup>2</sup> ii. 2. 58; Col-*e*-ville, 2 H<sup>4</sup> iv. 3. 79; crâd-*l*-es, T. C. iii. 3. 200.

## b. Syllabic genitiv :—

To show his teeth as white as whale's bones. L. L. L. v. 2. 332.

Of Mars's fiery steed. To other regi-*ons*. A. W. ii. 3. 300; T. iv. 1. 98.

c. Syllabic French *e*.

The melancholy Jacqu-*es* grieves at that. A. Y. ii. 1. 26.

O my Paroll-*es* they have married me. A. W. ii. 3. 289.

His grace is at Marseill-*es*, to which place. *Ib.* iv. 3. 9.

Now Esperance, Percy, and set on. 1 H<sup>4</sup> v. 2. 97.

Dieu de batail-*les*! Where have they this mettle?

"Viv-*e* le roi," as I have bankt their towns. K. J. v. 2. 104.

Cf. A wise stout câp(i)tain and soon persuaded. 3 H<sup>6</sup> iv. 7. 30; Mch. i. 2. 34.

Great mar(e)shal to Hen-*r-y* the Sixth. 1 H<sup>6</sup> iv. 7. 70.

Sink-a-pace for *cinque* pace. T. N. i. 3. 139.

## V. ALEXANDRINES.

By means of the above contractions, softenings, etc., the reader may avoid the so-call'd "extra" syllables in many of the trisyllabic measures. To know when to contract and when to resolve, however, will depend very much upon his musical ear and metrical taste. Bear in mind what has been thrown out about the "time-allotment" of each bar and about the rythmical sentence- and verse-accent. (Cf. Sievers,\* §§ 25, 32-34.) Don't try to scan;

\* "Wir verstehen jetzt unter der Accentuirung eines Wortes die relative Charakteristik aller seiner Silben, unter Satzaccentuirung die relative Charakteristik aller Theile eines Satzes." (p. 177.) Cf. SWEET, § 259: "The only phonetic function of word-division is to indicate occasionally the syllable-divisions in sentences. . . . Word-division is perfectly useless to those readers who are practically familiar with the particular language: they do not hear any word-division in rapid speech, and require it still less in slow, deliberate reading" § 314. (Cf. p. 115, and ELLIS, p. 1206.) On pp. 117-119, Sweet prints a passage of Tennyson's blank verse, "The Passing of Arthur," Shelley's "To-Night," and Keats's "In a Drear-nighted December," representing graphically his own natural syllable-accentuation. Cf. F. TECHMER, *Die Silbe, Internationale Zeitschrift*, Th. I. pp. 167-170. Leipzig, 1884. And ELLIS, *On Accent and Emphasis*, *Phil. Soc. Trans.*, 1873-74, p. 128 ff. "Of course the ordinary spelling-book syllabi-

but aim at the sense. (See p. 21, Emerson.) "Be not too tame neither," that is, too slow. Read easily and naturally; and just as in a musical "air with variations" the melody of the "air" is never wholly obscured by the "variations," so the characteristic type of Shakspeare's verse will maintain itself through all the rythmical variations; the "extra" syllables will of themselves appropriate their rightful "time-allotment," most of them will be obscured in pronunciation to the uniform vowel sound ə (but), and many of them will disappear altogether. Five stress-periods, however, will be distinctly markt: varying in emphasis, to be sure, but rarely exceeding five in number. For the imported French heroic verse of six feet in two halves, each with three accents, tho' poems in this metre usherd in the Elizabethan era,\* was never quite in the spirit of English versification. That Shakspeare uses it occasionally for variety † is not surprising, considering the place it filld in literature in his time; but its slow, crawling movement is,

fication is pure nonsense. . . . The division of words was not marked in the older Greek or in Sanskrit. In English, any one who compares the written with the spoken divisions must feel how arbitrary the former are, and how widely the two divisions disagree. . . . Now the specific differences on which alone depend the effects known as accent and emphasis form two distinct classes according as they are *fixt* or *free*. The *first class* includes *accent* and the native *intonation of sentences*; the *free class* then includes *emphasis* and *rhetorical expression*. The means at the disposal of speakers for both classes are length, pitch, force, and form, with their successions and glides. But different languages differ greatly in their arrangement of these as fixt and free. . . . Laconically English accent may be defined as fixt force and free pitch. (So German and Italian, but in French, force and pitch, and even length, are practically free; hence there is no *accent*, but only *emphasis*.) In the classical languages, length was fixt, and also the direction of the change of pitch; but force was probably free." Cf. his *Quantitative Pronunciation of Latin*, Cap. V. The logical accent will of course vary with each individual's interpretation of the text. The rythmical accent, on the other hand, (characterized by increase of intensity, not by change of pitch,) occurs regularly, and marks the verse-bars; the effect of the rythmic accent is therefore to establish a definit rythm for the ear, while that of the logical accent is to *disestablish* this rythm by differently timed recurrences which set up different groupings of two three, or more bars. Cf. LAMIER, p. 87.

\* "Poems in this metre ushered in the æra of Elizabeth; and no one can look with other feelings than respect upon the favourite rhythm of a Howard, a Sidney, and a Drayton." — GUEST, *Hist. Eng. Rythms*, I 255.

† For example, see II. iv. 5. 141, quoted below. For a complete list of Shakspeare's Alexandrines, see Mr. Fleay's exhaustiv paper in INGLEBY'S *Shakspeare: The Man and the Book*, Part II. (1881), p. 71 ff., in which all his earlier metrical tables, etc. are revised and enlarged. Up to *All's Well* and *Measure for Measure*, the number of Alexandrines varies from half a dozen to a dozen in each play (except R. J., surreptitiously printed with 27, all of which were corrected in Q<sup>2</sup>, and R<sup>2</sup> with 54, all of which ought to hav been similarly corrected, but unaccountably escapd). Shakspeare's "Third Period" begins in *A. W.* and *M. M.* with a larger proportion of Alexandrines, and with the still more decisiv change in the markt increase of "extra mid-syllables" before the main cæsura: it begins to close with the appearance in *Lear* of a new kind of Alexandrine, having a pause after the second syllable. This is common to the "Fourth Period," which is characterizd not only by a larger proportion of Alexandrines, but also by an increast number of cæsuras after the second, fourth, fifth, seventh, ninth, and tenth syllables; by an increase of broken lines, of feminine and weak endings, and by a corresponding decrease of rymed and end-stopt lines. See Appendix on the Verse Tests.



as we shall see, quite foreign to his color-full rhythmic variation of the 3-rhythm type. (On the term 3-rhythm, see p. 32.)

An interesting confirmation of this view is furnished by the corroborative evidence of the verse-tests, when applied to the question of the divided authorship of *H<sup>8</sup>*, first suspected on moral and æsthetic grounds. Tennyson, in his undergraduate days (1829-33), used to read to his friends the genuine parts of this play, and Emerson, in *Representative Men* (published 1850), little suspecting Fletcher, said:—

“In Henry VIII. I think I see plainly the cropping out of the original rock on which his own finer stratum was laid. The first play was written by a superior, thoughtful man, with a vicious ear. I can mark his lines, and know well their cadence. See Wolsey’s soliloquy, and the following scene with Cromwell, where, instead of the metre of Shakspeare, whose secret is that the thought constructs the tune, so that reading for the sense will best bring out the rhythm, — here the lines are constructed on a given tune, and the verse has even a trace of pulpit eloquence.”

A careful comparison of this scene with any of Shakspeare’s undoubted work (act i. scs. 2, 3; ii. 3, 4; iii. 2 (to 203); and v. 1) will reveal the secret of the immense musical difference between them. For while Shakspeare’s double-ending lines are nearly all “run on,” thereby varying the rhythm, without destroying the five-barred metrical type of the blank verse, Fletcher’s, on the other hand, are nearly all “end-stopped”; the “extra” syllable, owing to the pause, seems to begin a sixth bar, and the slow, heavy, un-Shakspearean rhythm is therefore due to the fact that Fletcher’s lines are really Alexandrines with a deficient final syllable. E. g.:—

Farewell! | a long | farewell,\* || to all | my gréat | nēss! |  
 This is | the state | of man: || to-day | he puts | forth |  
 The ten | der leaves | of hope; || to-mór | row blós | söms, |  
 And bears | his blush | ing hon | ors thick | upón | him; |  
 The third | day comes | a frost, || a kill | ing frost, |  
 And, when | he thinks, | good ea | sy man | full sure | lý |  
 His great | ness is | a ripen | ing, nips | his róot, |  
 And then | he falls | as I | do, etc. iii. 2. 351 ff.

Yet Ellis says that “Shakspeare seems never to hesitate to use a pure Alexandrine when it suits his convenience”; and he considers Abbott’s “trimeter couplet”† but a difference of terms; for “the true Alexandrine as a pause at the end of the third measure” (p. 943). Ellis distinguishes well- and lightly-marked Alexandrines (pp. 945-946), and even adds some resulting from resolutions (p. 952).

\* Cf. FLETCHER’S *Cupid’s Revenge*, iv. 4:

“Farewell!

To all our happiness, a long farewell!”

† Apparent Alexandrines are often couplets of two verses of three accents each. They are often thus printed as two short verses in *Ff*. But the degree of separateness between the two verses varies greatly. *Abb.* 500.

A few comparisons, however, will reveal the artificial un-Shakspearean accentuation of some of Mr. Ellis's "well-markt Alexandrines." (*Vid.* his own definition of Shakspeare's verse, p. 5.) Compare :

The flúx | of cóm | paný. || Anón | a cáre | less hérð. A. Y. ii. 1. 52, *with*



The flux of com-pany. A -non a care- less herd.\*

[Cf. III. 6.]

And Tho' yet of Hamlet our dear brother's death,  
The mem | orý | be green, || and that | it us | be-fitted  
To bear our hearts in grief. . . . II. i. 2. 1. Compare with

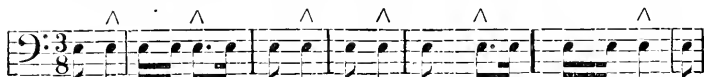


The mem' ry be green, and that it us be - fitted or, be - fit.'

(III. 8.)

Now see *commendable*, M. V. i. 1. 111, and contrast Ellis's reading:—

'Tis swéet | and cóm | men-dá | ble in | your ná | ture, Hámlet. II. i. 2. 87, *with*



'Tis sweet and commend<sup>a</sup>-ble in your na - ture, Hamlet. *or*, and commend'ble.

Cf. As chil | dren fróm | a beár || the Vól | sees shún | ning him. Cor. i. 3. 34, *and*



As childr'n from a bear the Vol - sees shun - ning him.

So, All mór | tal cón | sequén | ces háve | pronóunced | me thús. Mcb. v. 3. 5.

A.. mor | tal cóns | 'quence(s) || háve | pronóunced | me thus.

I próm | ise yóu | I ám | afráid | to héar | you téll ít. Cor. i. 4. 65.

I próm'se | you I'm | afráid | to héar | you *till* 't.

Come sís | ter, cóus | in, I | wóuld say, | pray pár | don mé. R<sup>2</sup> ii. 2. 105.

Come sís | ter, cóus'n, | I'd sáy | pray pár | don mé.

Anne. I wóuld I knéw thy héart. || Glou. 'Tis figúred in my tóngue.

Anne. I féar me both are fálse. || Glou. Then néver mán was trúe.

Anne. Well, wéll, put úp your swórd. || Glou. Say thén my péace is máde.

R<sup>3</sup> i. 2. 193.

\* On the musical notation, see p. 31, *note*, and p. 32.

The pause may perhaps justify the last as "trimeter couplets." The following, however, are genuine Alexandrines. (Notice the cæsuras.)

(*Spenserian.*) And these | does she | apply | for warn | ings and | portents.  
J. C. iii. 1. 23. Cf. L. L. L. v. 2. 261; M. V. ii. 9. 25; T. i. 2. 236.

(*2d syl.*) *Whip him.* || Were 't twen | ty of | the great | est trib | utaries. A. C.  
iii. 13. 96.

(*3d ?*) *Rinal do,* || you | did nev | er lack | advice | so much. A. W. iii. 4. 19.

(*4th.*) Shall there | attend you. || My re | compensate | is thanks, | that 's all. P.  
iii. 4. 16.

(*5th.*) I 'll no | gainsay | ing. || Press | me not, | I beseech | you, so. W. T. i.  
2. 19. This pause is characteristic of W. T., as (8) is of H<sup>8</sup>. (FLEAY, l. c., p. 99.)

(*6th. French.*) Of your | dear fa | ther's death, || is't writ | in your | revenge.  
H. iv. 5. 141.

(*7th.*) In mon | ument | al mock | ery. || Take | the in | stant way. T. C. iii.  
3. 153.

(*8th.*) More worth | than emp | ty van | ities; || Yet prayers | and wishes. H<sup>8</sup>  
ii. 3. 69.

At Mar | ia | na's house | to-night. || Her cause | and yours. M. M. iv. 3. 145.  
Marian's? as Helen for Helena, M. N. D. i. 1. 208. Cf. Cor. v. 1. 63.

(*9th.*) The os | tenta | tion of | our love | which, || left | unshown. A. C. iii. 6. 51.

(*10th.*) Let it | be grant | ed you | have seen | all this || — and praise. Cy. ii. 4. 92.

(*11th?*) The war | like ser | vice he | has done | consid | er: || think. Cor. iii. 3. 49.  
Cf. A chérny líp, a bónny éye, a pássing, pléasing tongue. R<sup>3</sup> i. 1. 94, seven  
measures!

Cf. also T. A. i. 1. 203, a saturnine; and L. L. L. ii. 1. 232 ff., 4-rhythm.

Lines with *four* accents are very rare, unless there is, (1.) a pause,\* or  
(2.) interruption in the line. When there is (3.) a change of thought, they  
are not uncommon. This is call'd the logical pause.

(1.) Must gíve us paúse. | ' | There 's the respéct. H. iii. 1. 68.

(2.) He 's tà'en. [*Shout.*] And hárk, they shóut for jóy. J. C. v. 3. 32.

(3.) *Lét us withdráw.* | ' | 'T will be a stórm. K. L. ii. 4. 290.

Dramatic speeches oft'n do not fit at the end; and interjectional and partial lines are not infrequently met with, particularly in scenes where passion is at its height. Vid. K. L. iv. 6. 112, sqq., 198, sqq. The highest passion expresses itself in prose. O. iv. 1. 34-44.

\* On the rythmical value of the pause, *vid.* LANIER, p. 187, ff.

## APPENDIX I.

ON THE VALUE OF THE VERSE TESTS IN ESTABLISHING THE  
CHRONOLOGICAL ORDER OF SHAKSPEARE'S PLAYS.

Whatever may be the value of possessing the chronological order of Shakspeare's plays,\* it must be admitted that nothing of late years has contributed more to fixing that order than the critical investigation of the poet's versification which has been made chiefly by the members of the New Shakspeare Society.† Some of the results of their work may be indicated by comparing the chief metrical characteristics of the earliest and the latest plays. In the early plays, for example, not only do the lines themselves pause at the end, without any "extra" syllables, but there is a pause in the sense there as well. The proportion of these "end-stopt" lines, as they are called, to the "run-on" lines in *L. L. L.* (Shakspeare's first genuine play), is 1 in 18.14, or 5.5%; in *W. T.* it is 1 in 2.12 or 47.2%. This is Mr. Furnivall's "end-stopt test," first employed by Bathurst in 1857. (See Introduction to the *Leopold Shakspeare*, § 7 b (2), and Gervinus's *Commentaries*, p. xxv.) Counting by *speeches* instead of by *lines*, this test reveals a similar falling off in speeches ending with the end of the line, and a corresponding increase of speeches ending in the middle of the line. In *C. of E.*, for example, 1 speech in 81.33 is mid-stopt, or 1.23%; in *W. T.*, 1 in 1.49 or 66.9%! This is Prof. Ingram's "speech-ending" test worked out by Mr. Pulling (*N. Sh. Soc. Trans.*, 1877-79, iii., p. 458.) In like manner, dissyllabic or feminine endings increase from 4% in *L. L. L.* to 44% in *II*! HERTZBERG, *Pref. to Cymbeline*. The proportion of lines containing "extra mid-syllables" (i. e. before the cæsural pause) to blank-verse lines varies, for example, from 1 in 286 or 0.35% in

\* Cf. FURNESS'S *Variorum Lear*, p. 382. For lists of the various evidences of chronological sequence, external and internal, see DOWDEN'S *Primer*, Chap. IV., J. W. HALES in *London Academy*, Jan. 17, 1874, and DR. INGLEBY'S *Shakspeare: The Man and Book*, Pt. II., 1881. The latter contains the latest and most comprehensive summary. For history of the verse tests, see PROF. INGRAM'S paper in *N. Sh. Soc. Trans.*, 1874, p. 442.

† "The New Shakspeare Society was founded in the autumn of 1873, to do honour to SHAKSPEARE, to make out the succession of his plays, and thereby the growth of his mind and art, to promote the intelligent study of him, and to print texts illustrating his works and his times." — *First Report*, July, 1875.

"Never before had the importance of studying Shakspeare as a whole, of ascertaining, on evidence, the order of his plays, and then following, carefully and lovingly, the development of his mind and its expression in verse, been duly insisted on, or the methods and facts of the case set forth. But henceforward the principles advocated by the Society from its foundation are part and parcel of the Shakspeare criticism of the present and the future." — *Second Report*, August, 1879.

*T. G.* to 1 in 28.1 or 3.56% in *W. T.*! This last test of Mr. Fleay's (Ingleby *l.c.*) is the only one resembling the pause-test suggested by Mr. Spedding, *N. Sh. Soc. Trans.*, 1874, p. 26. Again, in the early plays, the youthful poet naturally made free use of rhyme. *L. L. L.*, for example, contains two rhymed lines to one of blank verse; *T.*, on the other hand, has but two rhymed lines altogether, and *W. T.* not one! This is Mr. Fleay's "rhyme-test." (*N. Sh. Soc. Trans.*, 1874. *Shakspeare Manual*, 1876. Applied to all extant plays from 1500-1640 in Ingleby's *Shakspeare: Man and Book*, II, p. 57 ff.) Furthermore, the early plays contain no "light" or "weak" endings. Light endings (personal and relative pronouns, auxiliaries, etc., *allowing a slight pause*) appear in considerable numbers for the first time in *Meb.* Weak endings (proclitics: prepositions and conjunctions, *allowing no pause*), first in *A. C.* This is Prof. Ingram's test, which, combined with the others, is very effective in fixing the order of the fourth period plays. (Vid. *N. Sh. Soc. Trans.*, 1874, pp. 443-450, where table of proportions and lists of endings may be found. These lists are corrected and enlarged by the test-committee of the St. Petersburg Shakspeare Circle in *Englische Studien*, III. Bd. 3 heft, p. 483 ff.) The following table will show at a glance the results of the above tests applied to the three earliest and the four latest plays:—

Name of Play.	Proportion of Run-on Lines.	Percentage of Run-on Lines.	Proportion of Mid-stopt Speeches.	Percentage of Mid-stopt Speeches.	Proportion of Extra Mid-syllables.	Percentage of Extra Mid-syllables.	Percentage of Double or Feminine Endings.	Percentage of Light Endings.	Percentage of Weak Endings.	Proportion of Rhyme Lines to Blank Verse.
Love's Labor's Lost	1 in 18.4	5.5	1 in 17.6*	5.81	0	0	4	3†	0	1 in .58
Comedy of Errors	1 in 10.7	9.3	1 in 81.33	1.23	0	0	12	0	0	1 in 3
Two Gent. of Verona	1 in 10	10	1 in 21.54	4.64	1 in 286	.35	15	0	0	1 in 11
Tempest . . . . .	1 in 3.02	33.3	1 in 1.61	61.86	1 in 42.1	2.37	33	2.88	1.71	1 in 729
Cymbeline . . . . .	1 in 2.52	39.7	1 in 1.66	60.36	1 in 32.4	3.09	32	2.90	1.13	1 in 30
Winter's Tale . . .	1 in 2.12	47.2	1 in 1.49	66.93	1 in 28.1	3.56	31.69	3.12	2.33	1 in ∞
Henry VIII . . . .	1 in 2.03	49.2	1 in 1.5*	65.59	1 in 33.5	2.70	44	3.03	3.23	1 in ∞

\* My own count. Total speeches in *L. L. L.*, 1128; prose 526, verse 602: part-line 116, single-line 221, song 11, end-stopt 219, mid-stopt 35, of which 9 are followed by speeches beginning with the beginning of the line. If these be reckoned as part-line speech-endings, the proportion is 1 in 23.15 or 4.32%, thereby bringing the play nearer to its rightful position. Total speeches in II\* (Shakspeare's part) 279, all verse: part-line 63, single-line 12, end-stopt 22, mid-stopt 1†2, only 8 of which are followed by speeches beginning with the beginning of the line, and 6 of these occur at the entrance or exit of a speaker.

† Total number.

"On the whole, then," says Mr. Fleay, in his latest paper, "we may say that by means of metrical tests we can always distinguish, generally determine authorship, and usually ascertain at what period of an author's life a work was written. The conclusions drawn by me as to authorship or date are always based on large numerical differences. . . . To the fallacy of the exact percentage-differential doctrine, however, the ryme test is an important exception. Not only is there a gradual disuse of ryme by every author from 1590-1640 as he grows older, but there is also a growing dislike on the part of the public to the mixture of ryme and verse." (Mr. Fleay cites as one proof, a scene from HERWOOD's *Royal King and Loyal Subject*, acted in 1603 but not published till 1637. Many rymed lines have evidently been altered to unrymed lines, to suit the changed fashion of the times which the author describes in the prolog. Revision, therefore, and alteration, must always be taken into consideration in applying the tests.) "For general chronological arrangement, then," he concludes, "I attach the highest importance to this ryme test. For separating the periods of Shakspeare's work I rank the weak-ending test first in distinguishing the third and fourth periods; the extra-middle syllable for separating the second and the third; the ryme test for separating the first and second. For determining where revision has been at work, the short lines, especially at the beginning and end of speeches, are most useful."

When these verse tests, then, corroborate the external evidence and the conclusions of the higher criticism based upon the evidence of gradually improving style and taste, profounder characterization, deeper reflection and pathos, loftier imagination and passion, broader humanity, and steadier moral grip, — evidence no less conclusive because it cannot be definitely stated or numerically measured, — it will be seen that the critical study of the Poet's versification has not been without valuable results in helping to reveal to lovers of Shakspeare "the greater Man than all his works," and in bringing about those conditions which have made possible "a new Victorian school of Shakspeareans," and the production of such books as DOWDEN's *Shakspeare: His Mind and Art*.

The following table will show, in parallel columns, Dr. Dowden's and Mr. Furnivall's arrangement of the groups and the succession of the plays.\*

\* "The student will observe in my arrangement early, middle, and later Comedy; early, middle, and later History; and early, middle, and later Tragedy. Not only is it well to view the entire body of Shakspeare's plays in the order of their chronological succession, but also to trace in chronological order the three separate lines of Comedy, History, and Tragedy." DOWDEN, *Mind and Art*, p. x., 1879. "It would for many reasons be important and interesting to ascertain the date at which each work of Shakspeare came into existence; but as a fact this has not been accomplished, and we may safely say that it never will be accomplished. To understand in all essentials the history of Shakspeare's character and art, we have obtained what is absolutely necessary, when we have made out the succession, not of Shakspeare's plays, but of his chief visions of truth, his most intense moments of inspiration, his greater discoveries about human life." *Ib.* p. 378.

## FIRST PERIOD.

DOWDEN.

"In the Workshop."

## 1. Pre-Shakspearean Group.

(Toucht by Shakspeare.)

1588-90. *Titus Andronicus*. (Blood, bombast, and fire.)1590-91. 1 *Henry VI*.

## 2. Early Comedies.

1590. *Love's Labour's Lost*.1591. *Comedy of Errors*.1592-3. *Two Gentlemen of Verona*.1593-4. *Midsummer Night's Dream*.

## 3. Early History and Poems.

(Marlowe-Shakspeare Group.)

1591-2. 2, 3 *Henry VI*.1593. *Richard III*.? 1592. *Venus and Adonis*.1593-4. *Lucrece*.

## 4. Early Tragedy.

1591. *Romeo and Juliet*. 1596-7.

## 5. Middle History.

1594. *Richard II*.1595. *King John*.

FURNIVALL.

? 1588-1594.

a. *Titus Andronicus* (not Shakspeare's.)

## b. The Mistaken-Identity Group.

? 1588-9. *Love's Labour's Lost*.? 1589. *Comedy of Errors*.? 1590-1. *Midsummer Night's Dream*.

## c. Link Play.

1590-1. *Two Gentlemen of Verona*.

## d. The Passion Group.

1591-3. *Romeo and Juliet*.1593. *Venus and Adonis*.1593-4. *Lucrece*.1588-99. *Passionate Pilgrim*.

## e. The Early Histories.

? 1593. *Richard II*.? 1592-4. 1, 2, 3 *Henry VI*.? 1594. *Richard III*.

## SECOND PERIOD.

"In the World."

? 1595-1601.

## 6. Middle Comedy.

1596. *Merchant of Venice*.

## 7. Later History.

(History and comedy united.)

1597-8. 1, 2 *Henry IV*.1599. *Henry V*.

## 8. Later Comedy.

(a.) Rough and boisterous.

? 1597. *Shrew*.? 1598. *Merry Wives*. (No sadness.)

(b.) Joyous, refined, romantic.

1598. *Much Ado*. (Musical sadness.)1599. *As You Like It*. (Jacques, link to the next group.)1600-1. *Twelfth Night*.

## a. The Life-Plea Group.

? 1595. *King John*.? 1596. *Merchant of Venice*.

## b. A Farce.

? 1596-7. *Taming of the Shrew*.

## c. Falstaff. Trilogy of Henry IV., V.

1596-7. 1 *Henry IV*.1597-8. 2 *Henry IV*.1598-9. *Merry Wives*.1599. *Henry V*.

## d. The Sunny or Sweet Time Comedies.

1599-1600. *Much Ado*.1600. *As You Like It*.1601. *Twelfth Night*.

- (c.) Discontent's Group.  
 1601-2. *All's Well*. (Error and crime.)  
 1603. *Measure for Measure*. (Severe, dark.)  
 ? 1603. *Troilus*, 1607. (Bitter, ironical.)
- e. The Darkening Comedy.  
 1601-2. *All's Well*.  
 f. Sonnets.  
 (? 1595-1605, Dowden.)

### THIRD PERIOD.

- "*Out of the Depths.*"  
 9. Middle Tragedy. 1601-1608.
1601. *Julius Cæsar*. (Error and misfortune rather than crime.)  
 1602. *Hamlet*.  
 1601. *Julius Cæsar*.  
 1602-3. *Hamlet*.  
 ? 1603. *Measure for Measure*.  
 b. The Tempter-yielding Group.  
 ? 1604. *Othello*.  
 1605-6. *Macbeth*.  
 c. 1st. Ingratitude, Cursing Play.  
 1605-6. *King Lear*.  
 d. The Lust or False-Love Group.  
 ? 1606-7. *Troilus and Cressida*.  
 ? 1606-7. *Antony and Cleopatra*.  
 e. 2d. Ingratitude, Cursing Group.  
 ? 1607-8. *Coriolanus*. (Haughtiness.)  
 ? 1607-8. *Timon*. (Misanthropy.)
10. Later Tragedy.  
 1604. *Othello*. (Jealousy and murder.)  
 1605. *Lear*. (Ingratitude and parricide.)  
 1606. *Macbeth*. (Ambition and murder.)  
 1607. *Antony and Cleopatra* (Voluptuousness).  
 1608. *Coriolanus* (Alienation from country).  
 1607-8. *Timon* (Alienation from humanity).  
 (*Timon* is the climax!)

### FOURTH PERIOD.

- "*On the Heights.*"  
 11. Romances.  
 1608. *Pericles* (Marina).  
 1609. *Cymbeline*.  
 1610. *Tempest*.  
 1610-11. *Winter's Tale*.  
 12. Fragments.  
 1612. *Two Noble Kinsmen*.  
 1612-13. *Henry VIII*.
- 1609-1613.  
 Rennon, Reconciliation, Forgiveness.  
 a. By Men.  
 1608-9. *Pericles*.  
 1609-10. *Tempest*.  
 b. By Women (mainly).  
 ? 1610. *Cymbeline*.  
 1611. *Winter's Tale*.  
 1612-13. *Henry VIII*.  
 1612-13. *Two Noble Kinsmen*.



## APPENDIX II.

DESCRIPTIV LIST OF A FEW OF THE MOST IMPORTANT  
WORKS ON ENGLISH VERSE.

In addition to the books mentioned in the note to the Preface, the student who wishes to continue the subject with the help of the very latest work on phonetics may be referred to the elaborate analyses of audible speech (*physical-acoustical*, after HELMHOLTZ, and *anatomical-physiological*, with excellent illustrations of the organs of speech, etc., etc.) by F. TECHNER, in the first number of the new *Internationale Zeitung*.\* The numerous plates and tables will be very helpful, even to those who do not read German. The notes contain almost a complete bibliography of the subject. Cf. his *Phonetik*, Leipzig, 1880. See also the references in the notes to pp. 11, 17, 19, above, and cf. W. D. WHITNEY on *The Elements of English Pronunciation*, in his *Oriental and Linguistic Studies*, p. 202 ff. (New York, 1874).

\* F. TECHNER, *Naturwissenschaftliche Analyse und Synthese der Hörbaren Sprache*, p. 69 ff.; and *Transskription mittels der Lateinischen Kursivschrift*, p. 171 ff. of the new *Internationale Zeitschrift für Allgemeine Sprachwissenschaft*, I. Bd. 1. heft, Leipzig, 1884. The oft-repeated query may recur at this point: What has all this about phonetics, etc., to do with Shakspeare's Versification, or with English Metre? Unfortunately the query itself is a good example of how little reflection is given to this branch of our subject. Mr. Ruskin, in one of his petulant moods, once wrote, in reply to a request for his interpretation of a passage in Shakspeare (Yon gray lines that fret the clouds, J. C. ii. l. 103, 104), "You say not one man in 150 knows what the line means. My dear Furnivall, not one man in 15,000 in the nineteenth century knows, or ever can know, what *any* line, or *any word* means, used by a great writer. For most words stand for things that are *seen*, or things that are thought of: and in the nineteenth century there is certainly not one man in 15,000 who ever *looks at* anything, and not one in 15,000,000 capable of a thought." The proportion may not be quite the same (!), but how few of us really observe, or are conscious for any length of time, that we read and write one language and speak a very different one. To be sure, since the advent of the printing-press, with its manifold reproductions, the "letter" has been gradually extending its sole original function of representing sound, till now a Frenchman, for example, can learn to *read* English *from a book*, and an Englishman French. The *readers*, however, have but to exchange countries and become *speakers*, to realize that what they have learned is not the English, not the French *language*. "Language is made up of *sounds*, not *letters*." The divorce of sound and letter, however, has now continued so long in English, that English-speaking people have almost completely lost their "phonetic sense"; so that this subject of actual sound relations, which is at once one of the most essential, and in other countries one of the simplest, in language study, has to be pursued and applied by American students, not only with earnest, conscious effort, but in the face of no little conservativ opposition. But as "we

Now it is the deficiency in this physiological analysis of sound and the phenomena of spoken language that makes the early works on English Verse now almost valueless, and many of the late works almost irreconcilably contradictory. MITFORD (1804) and GUEST (1838) are treasure-houses of examples, but their theories are erroneous and impracticable. In the *Transactions of the Philological Society*, London, 1874, p. 624, PROF. J. B. MAYOR, in an article entitled *Dr. Guest and Dr. Abbott on English Metre*, characterizes the followers of the former as of the *intuitivist* school, and the followers of the latter as of the *mechanical routine* school. (Cf. ABBOTT'S *English Lessons for English People*, pp. 152, 153.) PROF. MAYOR'S own idea of metrical accent is that it amounts merely to "the distinction between emphatic and unemphatic syllables" (p. 637). His critical examination of the versification of *Macbeth*, however, in which he applies his (insufficient) theory, is worth consulting, particularly on the subjects of contractions and Alexandrines (*Phil. Soc. Trans.*, 1875-76, p. 414). The first clear \* light thrown on the subject was by MR. ELLIS'S valuable paper on *The Physical Constituents of Accent and Emphasis* (*Phil. Soc. Trans.*, 1874, p. 113). He there distinguishes in the sounds of spoken verse: length, pitch, force, and form (including succession, glide, jump, and silence). See above, p. 19, *note*. And in the *Phil. Soc. Trans.* 1876, p. 443, he defines English rhythm as being "primarily governed by alternations and groups of strong and weak syllables, and materially influenced by alternations and groups of long and short, high and low, heavy and light syllables, and great and small pauses." PROF. MAYOR, however, (*ib.*, 454,) objects to his elaborate over-analysis, saying: "The one thing to attend to is the variation of *force*, arising either from emphasis in the case of monosyllables, or from the word-accent in polysyllables. When this is thoroughly grasped, it may be well to

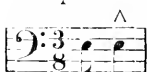
should avoid violent revolution in the words and externals of religion," so we should avoid violent revolution in the words and externals of language and literature. (Cf. MATTHEW ARNOLD, *Last Essays*, Works, ed. 1883, vol. vii. pp. xxi, xxix, 227; and Introduction to the *Great Prophecy of Israel's Restoration*, 1875; and his latest book, *Isaiah of Jerusalem*, 1883.) Yet not until still greater effort is made on the part of teachers, at least, to restore this lost "phonetic sense," or to arouse the above-mentioned complainants to an appreciation of the fact that it *is* lost, and on the part of readers, as well as speakers, of the living English language, to recognize the importance of "sound" knowledge, can we hope for better methods or more satisfactory results in our language work, particularly in such matters as this of Versification, where the rhythm entirely depends, not upon how the lines *look*, but upon how they *sound*. We do not ask for a radical change in spelling, but merely for a disposition to recognize the living reality beneath the arbitrary symbol. It isn't encouraging to have every attempt to find out and show *the thing as it is* condemn'd as "flat burglary," or worse, on our (mythical) "dear old mother tongue."

\* At least in flashes. This brief abstract, like all the others, to be clearly apprehended, must be read in the original with the author's illustrative examples. There is, of course, space here for the main outlines only, — the most important points in each theory.

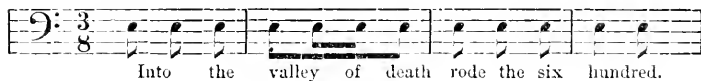
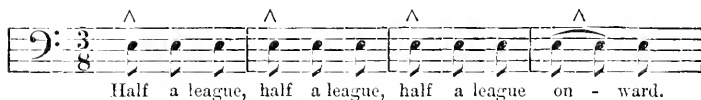
notice how the rhythm thus obtained receives a further coloring from pitch, length, or silence, from alliteration, and in various other ways, but all these are secondary." Mr. S. H. HODGSON, on the other hand, (*English Verse*, in *Outcast Essays*, pp. 207-360, London, 1881,) tho he follows ELLIS in recognizing in every articulate sound four inseparable elements, duration, pitch or accent, color or tone, and loudness or force, — thinks that there is more difference between time, the quantitative element, and the three qualitative elements of sound, than there is between these three among themselves (p. 227). Yet, while agreeing with Mr. COVENTRY PATMORE that stress or accent is the sole source of English metre (*Study of English Metrical Law*, prefix to his *Amelia*, Lond., 1878), he is of the opinion that he employs it illogically to divide time into isochronous bars. English metres, he thinks, do not aim at dividing time into equal or proportionate lengths; they aim at a response of phrase to phrase, or sound to sound. "Quantity, therefore, in the sense of lengths of concrete speech marked off by stresses, is obviously very different from quantity in the sense of equal lengths of the time which speech occupies, and still more from the measured quantity of syllables, giving rise to feet measured and defined by the length and number of syllables they consist of." (p. 237.) But because English verse sounds are not confined, like those of Greek and Latin, to a single proportion, 1 : 2, and are not likewise fixt in quantity, (the same sounds forming sometimes short, sometimes long syllables,) it is not to be inferred that there is no such thing as time-quantity in English verse sounds.\* The fact, too, that rhythm frequently depends upon silences which

\* That it takes *some* time to pronounce English words, both in prose and verse is self-evident, and every one who does n't read the blank verse of Shakspeare's latest plays as prose (owing to its baffling variety of pause-substitutions, its great number of double-ending and run-on lines, and its complex interplay of logic-, sentence-, and word-accent) must be aware of at least one cause of the rhythm in the consciousness that each whole line has approximately the same time-allotment. So much quantity in English verse we can unquestionably *feel*; (and we feel it in much the same manner that we find the way about our homes in the dark, or go up and down familiar flights of steps without looking, — we know just when we are about to reach the top or bottom; so we detect by ear lines that are too long or too short;) whether we can definitely say more is uncertain. Mr. Lanier's application of the theory that the *printed* word is a measure of rhythm, the merest tyro in phonetics knows to be fallacious; for it is only by chance that our word-division, as ordinarily printed, represents the words as actually pronounced in the verse. But tho we cannot, *with perfect accuracy*, divide the time-allotment of each whole line into equal smaller time-allotments, the musical notation possesses so many points of superiority over *all other* schemes, that, with this reservation, it has been adopted for practical school use. As every piece of music is interpreted differently by different performers, according as each introduces various "holds," "rests," etc., etc., not provided for in the notes, so every verse, according to this notation, is subject to the same accidents of individual taste or rhythmical feeling. (The selection of

cannot be accented, and that a series of random sound-units, tho accented regularly, are not rythmical unless there pre-exist some simple harmonious time-relations between the sound-units themselves, suggests the inference that accent is *not* the *sole* cause of English verse. "This misconception has arisen out of the failure to discriminate primary rhythm from secondary rhythm." (SIDNEY LANIER, *Science of Eng. Verse*, New York, 1880.) By primary rhythm he means the simple pre-existing time-relations between the sound-units; and by secondary rhythm, the arrangement, by means of accent, of this primary rhythmic material into groups or bars (p. 103). When the rhythmic accent recurs at that interval of time represented by three units of any sort, — no matter among how many sounds this amount of time may be distributed, — we have the effect upon the ear of 3-rhythm; by four units, that of 4-rhythm. These two classes of secondary rhythm comprise, *as types*, nearly all the combinations made by sound-units in English verse (p. 127). Applying, then, the musical notation used by SCHMIDT in his *Introduction to the Rhythmic and Metric of the Classical Languages*, if we take the type of Shakspeare's verse to be a line-group of five bars, each of the typical form



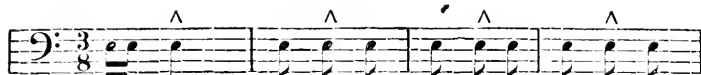
(allowing all the variations of written music), we shall have perhaps a more scientifically accurate scheme than even ELLIS's improvement on the conventional definition gives us, and also one more in harmony with the spirit of English blank verse viewed historically as a variation of the 3-rhythm type of versification, which, from Anglo-Saxon times to the present day, has been used by English poets with an almost passionate preference over the other type, seen in *Locksley Hall* and in the classical hexameters, — the 4-rhythm type. The following scheme exhibits a modern variation of this 3-rhythm type; it is also the most ancient.



Cf. SWINBURNE's *Atalanta in Calydon*, and W. MORRIS's *Love is Enough*. Piers Plowman (1362), "who was the first that observed the true quantity of our verse without the curiositie of rime," \* exhibits the moving forward of the accent: —

the note E of the bass cleff in the following examples has no significance; it was only takn for convenience.)

\* FRANCIS MERES, *Palladis Tamia*, 1598, *N. Sh. Soc. Trans.*, IV. Series, 1874, p. 156.



"In a sóm - - - er sé - son, whan sóft was the són - ne,



I shóp - e me in shroudes as I a shép - - e wér - e.

In Chaucer's verse we pass from what may be called the ancient heroic verse to the modern. In the first of the following examples observe that the types of Chaucer's verse and of Shakspeare's early work are identical; in the second, notice the similarity of the time-allotments in the last bar:—



Whil - om, as old - e sto - ries tell - en us,  
There was a duk that hight - e The - se - us.

Knighte's Tale, 1.

*Biron.* What is the end of stud - y? Let me know.

*King.* Why, that to know which else we should not know.

*Biron.* Things hid and barr'd, you mean, from com - mon sense?

*King.* Ay, that is stud - y's god - like rec - om - pense.

L. L. L. i. 1. 55.



When that A - prill - e with his schowr - es swoot - e  
The drought of Marche hath perc - ed to the root - e.

Prolog. C. T. 1, 2.

To be or not to be, that is the question.

Whéth - er 'tis no - bler in the mind to suffer

The slings and ar - rows of out - ra - geous fortune,

O'r to take arms a - gainst a sea of troubles.

H. iii. I. 56.

In the second and fourth lines the first bar in each is changed to the form which is the type of POE's *Raven*, LONGFELLOW's *Psalm of Life*, EMERSON's *Brahma*, etc. Of course these schemes are general types only of the rythmical theme upon which the poets have composed the melodious structure of their verse. It would be absurd to read Chaucer's verses without their rythmical pause-substitutions, as it would be to imagine Hamlet following rigidly the above scheme. Shakspeare, we have seen, as he grew in metrical insight and

power, discarded ryme, and by an immense variety of time-allotments in each of the five bars, and by a rythmical disposition of word and logical accent, created a music of his own, which bore but little superficial resemblance to the regular melody of the Chaucerian variation of the 3-rythm type. (See above on the Verse Tests.)

• Some further useful hints perhaps may be got from PROF. SKEAT's paper on *Alliterative Metre* (in the Percy Folio MS., ed. Hale and Furnivall, 1868), and in MR. SYMOND's article on *Milton's Blank Verse*, in the Fortnightly Review, December, 1874. COLERIDGE's Preface to *Christabel*, and POE's *Rationale of Verse*, are interesting as curiosities. As usual, in all bibliographical notes, however slight, (not excepting the subject of English,) the "latest and best" work is by a German. Aided by the Old-English publications of the London societies, DR. J. SCHIPPER, in his *Englische Metrik*, 1<sup>ter</sup> Theil, (Bonn, 1882,) has produced the most scientific and comprehensive history of English verse that has yet appeared. The part now publisht, however, only comes down to Chaucer, and is therefore most useful to students of Early English.







NOTES  
ON  
SHAKSPEARE'S VERSIFICATION.

WITH APPENDIX ON THE VERSE TESTS, AND A  
SHORT DESCRIPTIV BIBLIOGRAPHY.

BY  
GEORGE H. BROWNE, A.M.



BOSTON:  
GINN, HEATH, AND CO.  
1884.

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